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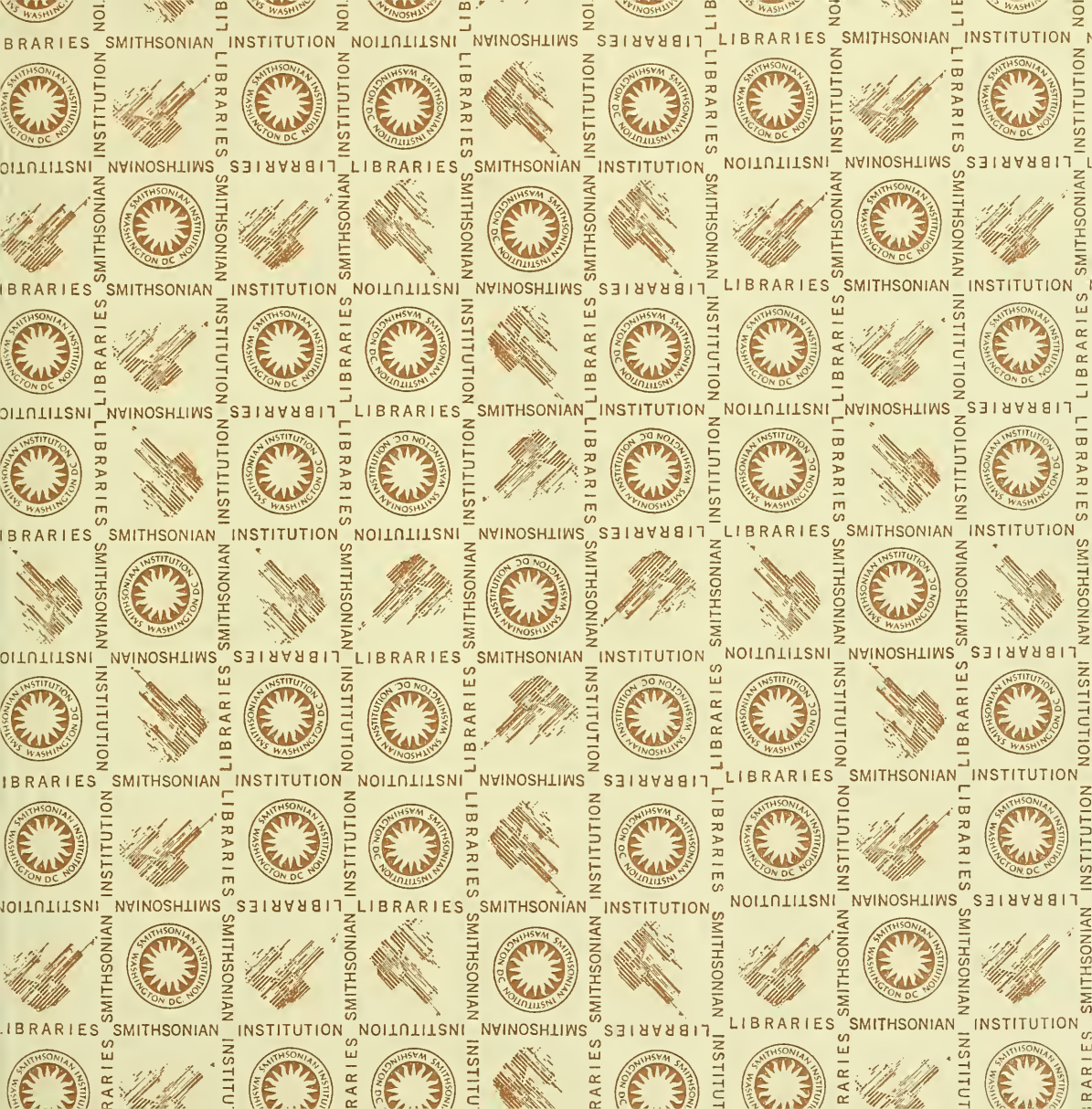
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## ERRATA

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- P. 5 For "The Cooper Union Acquisition Fund"  
read "The Cooper Union Museum Acquisition Fund".
- P. 9 For "Javitz"  
read "Senator and Mrs. Jacob K. Javits".
- For "Mr. and Mrs. Christian Rohlfing"  
read "Mr. Christian Rohlfing".
- P. 21 For "Irwin Untermyer"  
read "Irwin Untermyer".
- P. 24 For "Crewel, the Indian word for the wool in  
which native embroidery is worked, is . . .".  
read "Crewel, the word for the wool in which  
English embroidery was worked, is . . .".
- P. 49 For "Antoine-Andre Raviro"  
read "Antonie-Andre Ravrio".
- P. 57 For "Irwin Untermyer"  
read "Irwin Untermyer".
- P. 58 Insert "Compliments of Bigelow-Sanford, Inc."
- P. 61 For "Simplicity's was not the metier"  
read "Simplicity was not the metier".
- P. 64 For "Madame Recamier chaise lounge"  
read "Madame Recamier chaise longue".

# THE DECORATIVE --- ARTS FESTIVAL FOR COOPER UNION MUSEUM



PRESENTED BY

THE AMERICAN INSTITUTE  
OF INTERIOR DESIGNERS

NEW YORK CHAPTER

FOR THE BENEFIT OF

THE COOPER UNION  
ACQUISITION FUND

MONDAY, MAY 22, 1967 | COOPER UNION MUSEUM



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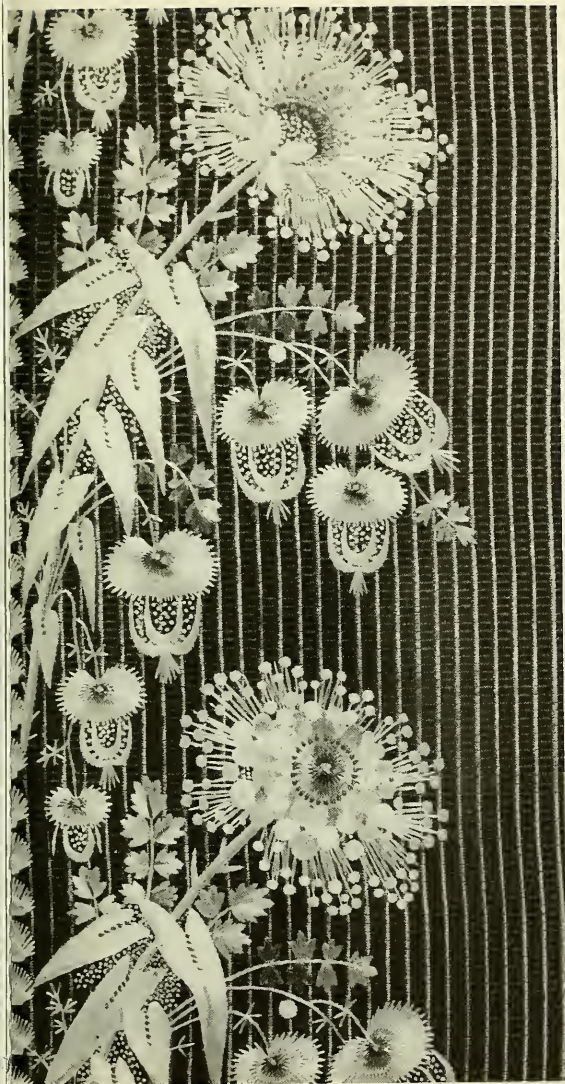
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One of the brilliant talents in the heyday of 18th century design was Jean Francois Bony, a partner in the embroidery firm of Bes-sardon. Monsieur enjoyed the patronage of royalty furnishing water color sketches for the hangings at St. Cloud and Malmaison. He was influenced by the great Philippe de la Salle, a master of floral designs which were used extensively during the Louis XV and Empire periods. The floral border embroidered on this length of blue ribbed, white striped silk is a design attributed to Bony. Fanciful, delicate, rather stylized flowers are embroidered in white and pale colors against the deep blue ground on what was probably a salesman's sample for a gentleman's coat or waistcoat. The length of silk was purchased by the Au Panier Fleuri Fund and is an important addition to the textile collection at the Cooper Union Museum.

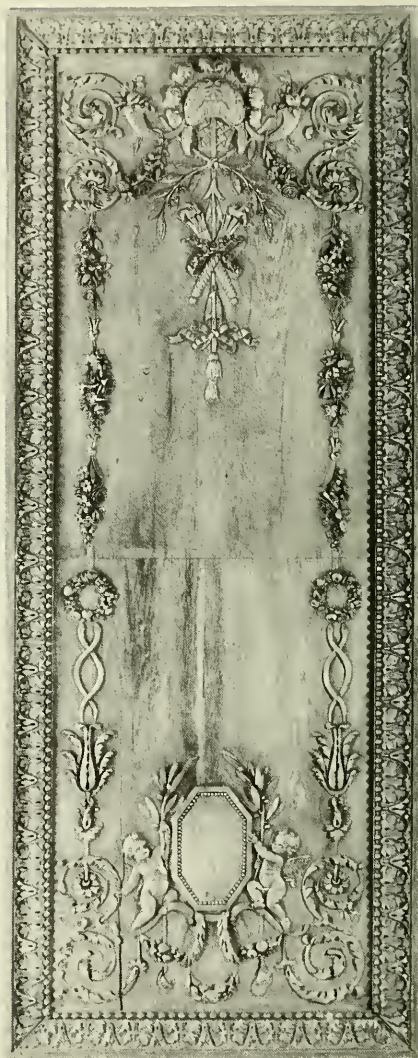
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*Compliments of*  
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This superbly carved oak panel (circa 1780) is from the private apartment of Marie Antoinette at Versailles and attributed to the brothers Rousseau, Jean Simeon and Jules Hugues. They were sons of the master carver, Jules Antoine Rousseau, who worked on the interior decorating of every important chateau from Versailles, Saint Cloud and Fontainebleau to the Chateau Bellevue owned by Madame de Pompadour. The symmetry of the carving shows a strong neo-classic influence. The motif at the top is composed of a plumed helmet from which is suspended a trophy of quivers, arrows and torches encircled with floral crowns. The bottom motif shows putti bearing laurel leaf branches and supporting an octagonal panel with vestiges of three fleur-de-lis. Purchased by the Council of the Museum from the Leon Decloux Collection.

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*Compliments of*  
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Before the middle 17th century, Oriental works of art, indiscriminately called "Indian" were on sale in the Paris and London markets. The pair of painted tole cache-pots (circa 1750), above, are painted red and decorated with two different scenes on gilt-framed plaques. One scene depicts a master returning home on a spirited, but amiable, horse being greeted by a servant. The other scene is more conventional, but no less charming, showing a group of buildings at the edge of a stream executed in delightfully unreal colors, e.g. the foliage on the trees appears in red, blue, green and buff. Many examples of European chinoiserie were illustrated by artists who depicted life in the Orient from memory, word-of-mouth or very rough sketches. This hardly guaranteed accurate or authentic reporting, but added greatly to the whimsy of these delightful pieces. A gift to the Museum from the Misses Hewitt.

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*Compliments of*  
 SYLVIA BERMAN, ART & ANTIQUES, INC.



In 1771, Thomas Chippendale made the first Pembroke table (named after the Earl of Pembroke), for the great English actor David Garrick who needed a portable table that could be easily set up for "taking a spot of tea"—the popular new beverage of the day. The Pembroke shown here is a later version after Hepplewhite who designed during the reign of George III. It was made about 1900. The cabinetmaker sought anonymity by incising under the top of the table "made by Samuel...". Of mahogany inlaid with satinwood, the oval top has a crossband of rosewood veneer. Hinged leaves are supported by wooden brackets. Slender, square legs taper to brass casters and are inlaid with a fine line of satinwood. A single drawer on the bowed front has a matching dummy drawer for balance. A gift to the Museum in the bequest of Mrs. John Innes Kane.

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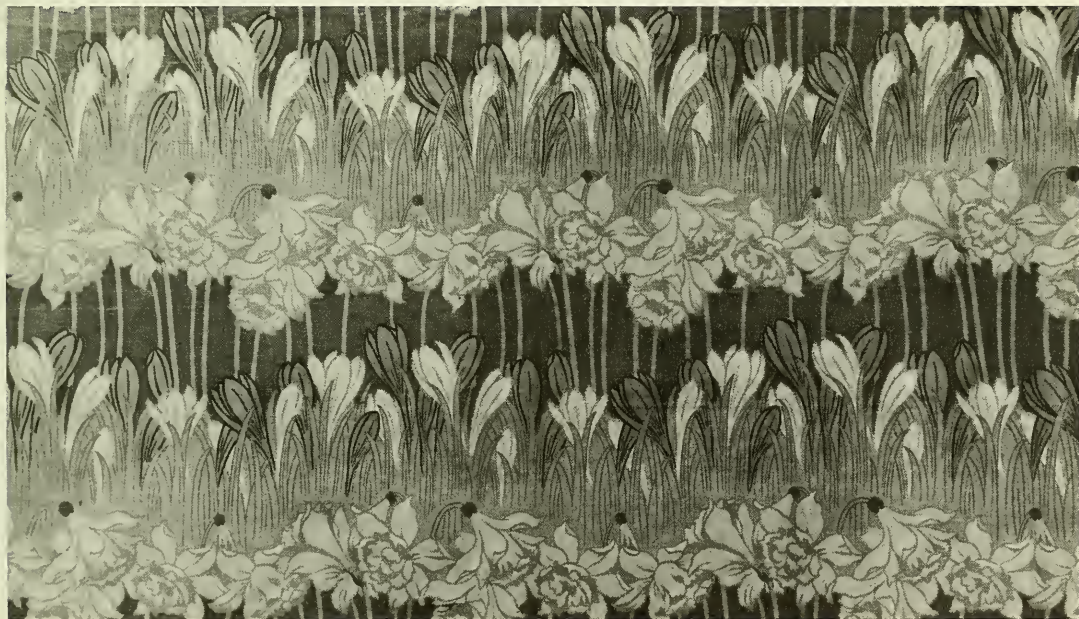
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The period of the 1890's was a time of "boldness and experimentation" with artists eager for novelty and exorcised from past inspiration by the repeated imitations of nature in much of the design of that period. Claude Debussy is credited with ushering in the L'Art Nouveau movement playing his composition "Quartet in G Minor" and "La Demoiselle Elue" (after the poem, "The Blessed Damozel", by Dante Gabriel Rossetti) at the opening of the exhibition, "La Libre Esthetique", in Brussels in February, 1894. One of the leaders of the new movement was Walter Crane, artist and poet. He was so enthusiastic about the design of the fabric shown here (incidentally, not an Art Nouveau design but a forerunner) that he used it in his dining room. The design, by Arthur Wilcock, is a machine roller duplex print on heavy cotton (printed on both sides) with a design of crocuses and daffodils. A gift to the Museum by Mrs. G. Glen Gould.

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*Compliments of*

EAGLESHAM PRINTS, INC.



A fondness for chinoiserie characterized much of the work of early rococo designers at the time Johann Gregor Heroldt assumed the duties of director and chief painter at the Meissen factory in 1720. Under his supervision porcelain achieved a happy union of material, decoration and usefulness. An excellent example is the pear-shaped chocolate pot, circa 1726-30, a bequest to Cooper Union Museum by Erskine Hewitt. Overglaze painting was one of Heroldt's great contributions to porcelain. He developed improved techniques for firing, employing gold and silver decoration. He used brilliant colors such as iron red, purples, greens, yellows and shades of blue to good advantage to depict Chinese decorations of birds, figures and trees.

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*Compliments of*  
BLOOMINGDALE'S





This elegant 18th century London tea kettle with stand is doubtless one of the reasons tea drinking by the English flourished. In a short time, it became a necessity to have "elevenenses" as well as to stop for the fashionable spot of tea in the late afternoon. One of the great designs made by silversmith William Fawdry, dated 1711-12, this enchanting bulbous tea kettle has its sides engraved with a scrolled coat of arms. The shape is basically Chinese with bands molding the curved profile. A molded cover has a wooden knob matching the pivoting, shaped, easy-to-handle wood handle. Three sturdy baluster legs on a square plinth have a large ring to support the kettle and a smaller ring supporting the small hinged-top lamp. The gracefully molded spout has a hinged lid as well as an inner spout. The tea kettle was a gift to Cooper Union Museum by Irwin Untermyer.

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*Compliments of*  
**GEORG JENSEN INC.**



Rocking chairs, such as this one designed by Peter Cooper about 1850, were said to have therapeutic qualities and were highly recommended for ladies and invalids. The spine and neck rest in a natural position and the angle was considered highly beneficial to digestion! With such restorative powers it is small wonder that rocking chairs have been highly regarded since the first design, allegedly by Benjamin Franklin. Early examples were Windsor and the famous ladder back Boston rocker. In the mid-19th century bent metal and bentwood rockers made an appearance. The steel rocker, above, given to the Cooper Union Museum by Norvin Hewitt Green, is a giddy version upholstered in a printed, button-tufted red plush.

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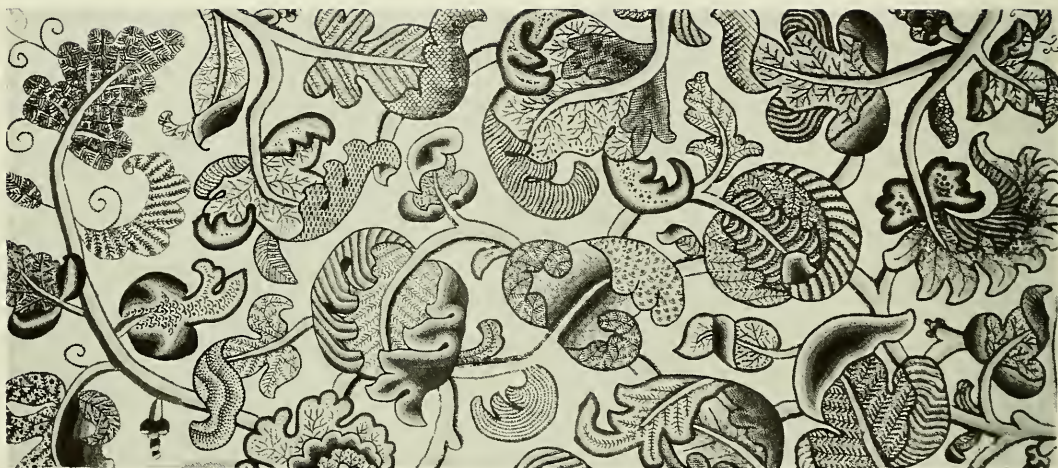
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Of the wealth of artifacts left by the various ancient peoples, none surpasses in interest or quantity the pottery fragments and miraculously preserved earthenware vessels. This deep bowl of unglazed and painted earthenware is an exceptionally interesting specimen dating from the 10th century B.C. It was found in Tepe Syalk, Persia. The bowl is shaped to be held comfortably in the hand. The shape also bears a relation to the tools used to form it. Natural forms in the area are used as motifs, e.g. the sun and ibex painted in a band around the middle. The vignettes, separated by checkered panels (reminiscent of a textile design), is a pattern which appears frequently in the archaic pottery of Greece. The "animal style" is also typical of the bronzes of Luristan and the gold of Scythia. An example of the ancient potter's art in a remarkable state of preservation, this Persian antiquity is an important addition to the pottery collection at Cooper Union Museum. The bowl was purchased for the Museum in memory of Georgiana C. McClellan.

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*Compliments of*  
BORIS KROLL FABRICS



Crewel, the Indian word for the wool in which native embroidery is worked, is as much a part of our vocabulary today as it was in the 17th century when the crewel work curtain, a fragment of which is shown here, was done. A gift of Mrs. Huntington Babcock to the Museum collection, this example of crewel is embroidered on a cream twill-weave cotton fabric in a variety of stitches in the traditional all-over design of curling leaves. The colors are shades of blue, red, orange, and brown. In the 17th century, crewel work was used extensively on bed curtains and window draperies, usually in tones of blue and green on a cream ground or in a single color on a light background. Interest in crewel work has endured through the years. Recently, a revival of interest in this type of embroidery has put crewel work, the traditional designs, and the mastering of the embroidery very much in the limelight. Needlework experts are creating exciting new designs as well as renewing interest in classic motifs.

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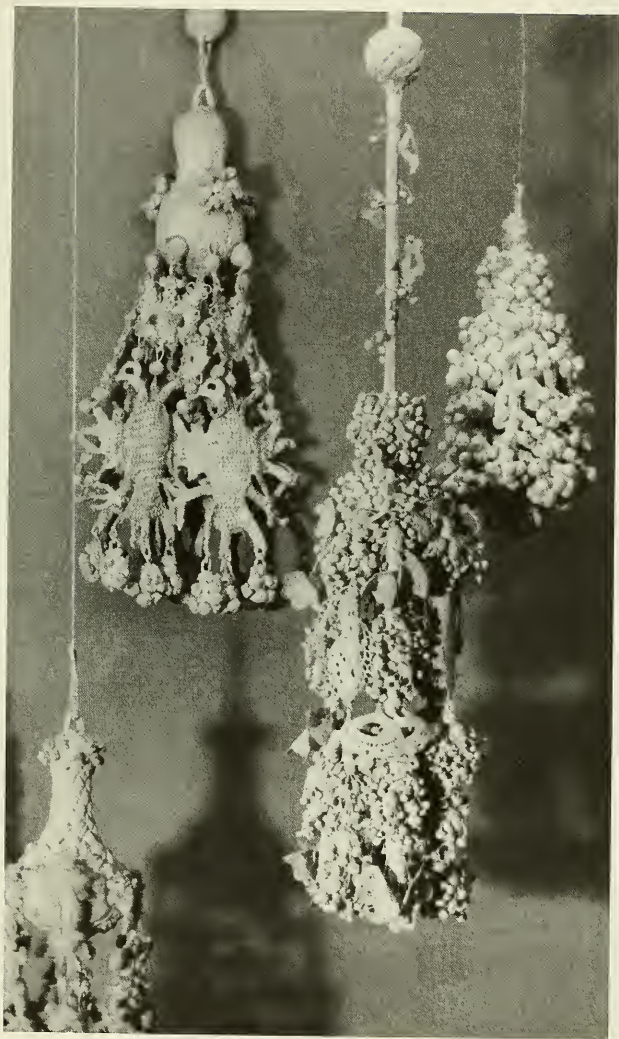
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GORDON WINSLOW FABRICS, LTD.



This silver-gilt candelabra attributed to Claude Ballin, the younger (1661-1754), was an anonymous gift to the Museum Collection. During the 18th century in France, society became more settled and the art of entertaining at home became fashionable. With this interest, house-proud nobility became aware of the importance of beautiful appointments for their homes, particularly those made of precious metals. Gold and silver objets d'art became so highly prized that noble families kept inventories of their possessions which they compared to the size of the King's private collection. This superb Louis XV-style candelabra, one of a pair, consists of three parts moulded and chased with rococo motifs in a scroll and floral pattern. It has a single terminal branch and shows no maker's mark.

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*Compliments of*  
THE PEACOCK WALLPAPER COLLECTION



An unusual collection of white linen tassels dating from the 16th through the 17th centuries are from a bequest made by Richard Cranch Greenleaf in memory of his mother, Adeline Emma Greenleaf. The construction of the tassels is intricate and beautiful. Some are done with lace stitches as well as hand knotting. The tassel, shown at the top, has double-headed eagles forming the skirt of the tassel. Left, tiny human figures are worked into the design. As delicate as ballet dancers and apparently as durable, these skillfully wrought tassels have lasted more than 200 years. Tassels were used for trimming and weighting corners of lace table cloths and altar cloths. Smaller sizes were hung from tie cords or adorned lace collars. Tassels were also used at spaced intervals on decorative braids.

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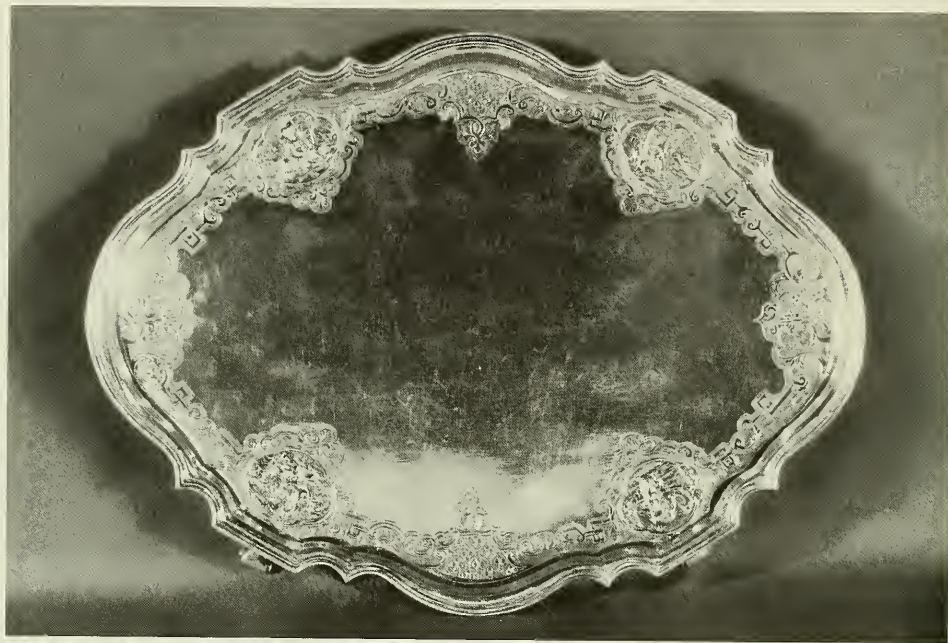
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A classic armchair designed in 1925 by Marcel Breuer, a leader in the Bauhaus movement. This first tubular metal chair expresses the Bauhaus design concept of "right forms for right purposes". Originally, the chair had a seat and back of orange-red canvas. In 1957 it was replaced with grey canvas. This chair was presented to the Cooper Union Museum by Mr. Gary Laredo. The Bauhaus School, founded by Walter Gropius at Weimer, Germany, in 1912, developed a cultural cooperation between craftsmanship and industry which exists to this day. Phrases familiar to the period were to become part of the design vocabulary the world over such as "creation for use", "perfect and pure simplicity", and "reason and simplicity". Gropius and his followers startled a world emerging from the fussiness of the Victorian and Edwardian periods by employing a creative approach to all phases of design and an abstinence of external decoration just for the sake of embellishment.

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*Compliments of*  
HOUSE & GARDEN MAGAZINE





Silver, which played such an important role in the formation of elaborate French court styles, in the 17th and 18th centuries, was taken up with enthusiasm in Germany in the closing decades of the 17th century. Augsburg and Nuremberg, both noted for outstanding metalwork since the 15th century, had a flourishing guild of goldsmiths. The superb lobed silver-gilt oval salver on scrolled feet, above, has elaborately engraved cartouches representing the four continents—Asia is glorified by palm trees, camel and turbaned figure; a horse, helmeted figure, tree and building signifies Europe; Africa is illustrated by a lion, a figure holding a parasol, a palm tree and pyramid; America, curiously, is designated by a palm tree, thatched hut, alligator and a figure with a staff! This unusual and handsome salver was made (circa 1752) by Johann Erhard Heuglin, II, of Augsburg. A gift to the Museum by the trustees of the James Hazen Hyde estate.

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*Compliments of*  
 THE INTERIOR DESIGN STUDIO  
 AT LORD & TAYLOR



An important, at times dazzling, design concept in the Napoleonic age was capturing the great beauties of the Empire in gilt metal *objets d'art* to be used as decoration for furniture, architecture and decorative objects. The gilt bronze mount, above, in the form of a sphinx, has scrolls of acanthus and olive leaves and is one of four to be used in a panel. A gift to Cooper Union Museum from Mrs. Charles B. Alexander. It was doubtless inspired by the ancient Italian style which metamorphosed "the virtue of Roman matrons and the innocence of Athenian and Corinthian maidens" into the unattainable beauty of a Pauline Borghese, Madame Recamier or Prud'hon's Josephine. These ladies were usually presented as a sphinx-like or classical mythical figure.

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*Compliments of*  
JEROME MANASHAW A.I.D.

The Windsor chair originated in England near the town of the same name at the beginning of the 18th century. It achieved its greatest development and use in America. The first Windsor chair appeared in Philadelphia after 1725. By 1760, Windsors were in common use in this country and variations on the original design were infinite. Curiously enough, Windsor chairs have always been made by wheelrights and woodturners rather than fine cabinet makers. The number of spindles adds to the merit of the chair. The first examples imitated fine Queen Anne chairs with rustic attempts at round backs, splats, or with splayed or raked, sometimes cabriole, legs. The comb-back Windsor chair, below, presented to the Museum by George A. Hearn was the type greatly favored by John Adams and Thomas Jefferson. It has the "H" system of turned stretchers but an unusual feature is the two drawers—one under the seat and one under the leather-covered writing arm—for all the necessities at hand.

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*Compliments of*  
HOUSE BEAUTIFUL MAGAZINE





William Morris, a master of flat design, had such sensitivity for line, form, color, and texture that he spurned any hint of Victorian clutter. His work was romantic and free in spirit. Founder of Morris, Faulkner & Company, the firm specialized in stained glass, carving, metalcraft, tiles and tapestries as well as printed and woven fabrics. "Daisy", as seen above, the firm's first wallpaper printed from woodblocks was executed by Jeffrey & Company. It was presented to the Cooper Union Museum by Cowtan & Tout, Inc. In 1934 "Daisy" was reprinted from the original 1862 woodblocks with a pattern arrangement of four growing plants. Despite the serenity of the pattern, William Morris was restless and given to great explosions of untamed temper. On the plus side of his turbulent personality, he was influenced by many great artists and writers of his time. One of the firm's chief commissions was the Green Dining Room in the Victoria and Albert Museum, London.

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*Compliments of*  
ALBERT VAN LUIT & CO.

An intricately carved 18th century cinnabar lacquer box, one of the Museum's rare treasures, was a bequest of Mary Hearn Greims. The carving on red or cinnabar lacquer is in the Ch'ien style depicting a Taoist landscape. A wide border of elaborately stylized peonies and other floral forms alternate with eight Buddhist symbols of happy augury—a pair of fish, canopy, wheel of the law, umbrella, mystic knot, conch shell, lotus and vase. Other auspicious devices are carved in a wide floral band around the lower portion of the box. Carved lacquer was greatly prized by the Chinese; was not made for export. The technique is fascinating and goes back to the Sung and Yuan Dynasties. On a wood base covered with hemp, silk, linen or paper the surface is covered with as many as 250 layers of lacquer. The carving is regulated by the thickness of the lacquer. The interiors and underbase of these carved lacquer boxes were usually of black lacquer.

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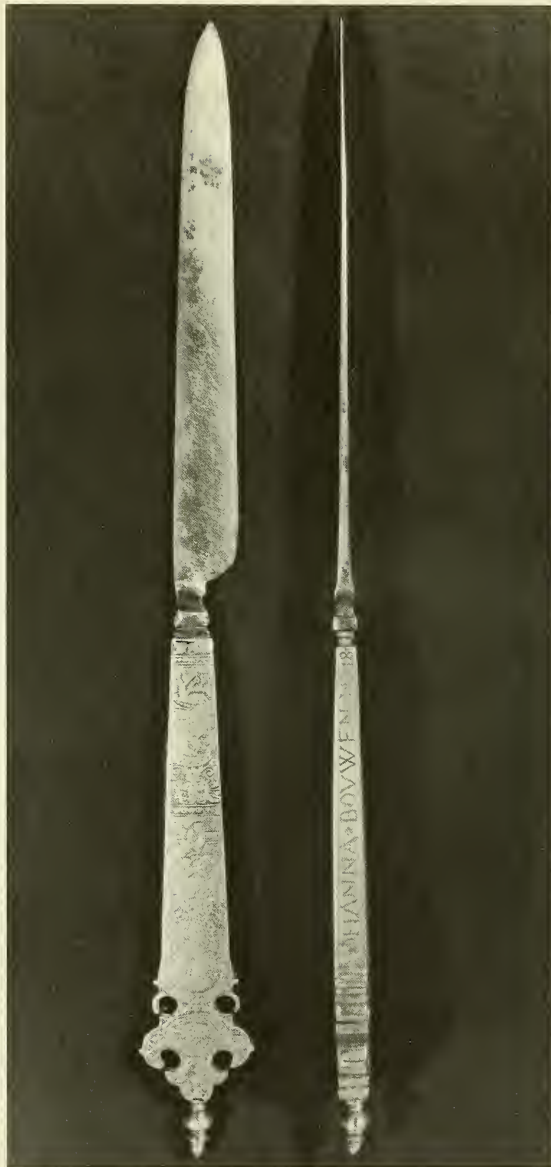
*Compliments of*  
THE NATIONAL DESIGN CENTER



A wedding knife was part of the dowry of every nobleman's daughter in the late Middle Ages. The top edge of the blade was inscribed with the bride's name and the date of her marriage. Whether brides considered the wedding knife standard equipment for self protection in that rugged age or as a charming souvenir of a memorable day, is not recorded. This handsome example of a 17th century wedding knife, right, (the custom continuing) was made by Johann Theodor de Bry of the Netherlands. Engraved on the top edge of the blade is "Johanna Bovwens 1618". The flat side of the handle is elaborately engraved with mythological figures on one side and scenes from Susannah and the Elders on the other. It was given to the Museum by Richard Cranch Greenleaf in memory of his mother.

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*Compliments of*  
J. P. STEVENS & CO., INC.



A porcelain, gilt, and polychrome centerpiece, "The Four Continents", with figures representing the continents mounted on a scrolled and pierced pedestal and capped with a fruit finial is a table decoration from the palace at Ludwigsburg, Germany. This extraordinary piece, attributed to Johann Goz (1732-1765), is a fine example of the massive pieces made in a private porcelain factory in Ludwigsburg (taken over by Charles Eugene, Duke of Württemberg) managed by Joseph Jacobs Ringler. In an area where there was no fuel and no kaolin to make porcelain, production was costly and quality inferior to that of other German factories. However, the porcelain did have good cohesive qualities and because of its plasticity objets d'art of this size could be created.

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*Compliments of*  
CUMBERLAND FURNITURE CORP.





Metal hardware, so widely used in the 18th century, added richness to the furniture as well as serving a utilitarian purpose. The lavish use of gilt bronze, doré or ormolu trimmings helped protect stress and strain points in the furniture as well as embellish the pieces. France was the design leader. Bronze casts easily and is corrosion resistant but oxidizes readily, hence the adoption of gilt to protect and enhance metalwork. Cabinetmakers and gilders worked together to produce a harmonious effect of looks and practicality. The gilt bronze cartouche, shown above, sometimes called an applique or mount, bears the coat of arms of Louis XV of France and is from the collection of Leon Decloux. This is a rare museum piece. When furniture styles change metal fittings change, e. g. simple rings and handles made campaign furniture portable. Drawers always need pulls and doors hinges. The amount of decoration entailed depends on the period. The cartouche is a gift of the Museum Council.

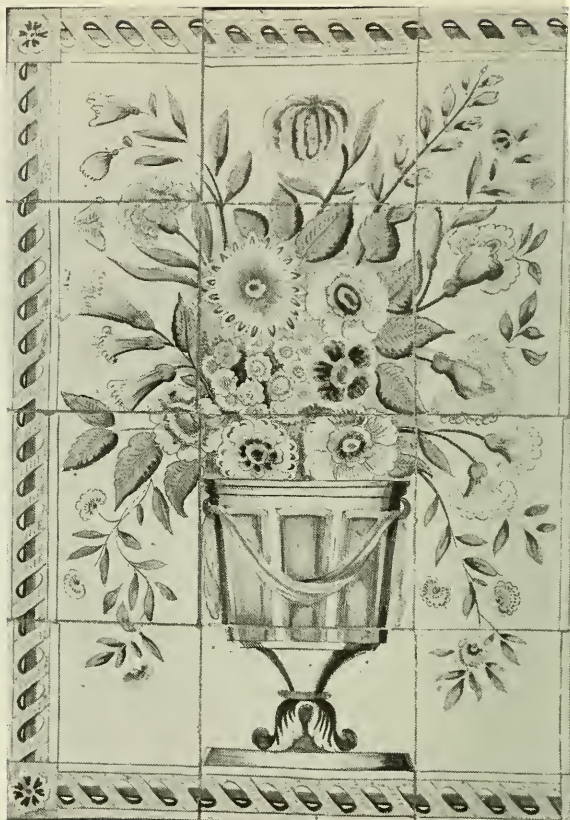
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*Compliments of*  
THE HOUSE & GARDEN GUIDES

Tile making, introduced into Medieval Europe by the Moors, survived in the hands of peasant artisans until the 16th century when there was a resurgence of interest in the art. Tile making reached a height of popularity in Holland during the 17th century but it was not to spark French imagination for another century despite the fact that Italian potters had been making tiles in Lyon since 1512. Pottery tiles with polychrome overglaze, such as the walnut framed panel at right, are typically French in feeling with the swags, flowers, foliage and corner floral motifs and baguette border with black accents. The panel is a gift from Mrs. Montgomery Hare.

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*Compliments of*  
EDEN VINYL FLOOR TILE





Domino papers, small paper panels printed from woodblocks, had their beginnings in Normandy, home of the paper mill. Intended as inexpensive substitutes for wood paneling and fabric wall coverings, domino papers were used extensively by the bourgeoisie as well as by the peasantry. The industry spread to Paris and Lyon and to other large French cities. The creative French developed and produced great works of art in these papers. Some of the artists credited with domino papers are Boucher, Fragonard and Huet. About 1800, the woodblock process gave way to roller printing. The *dessus-de-porte* or overdoor panel, above, is an enchanting still life representing a melange of the good things in life found only in home and hearth—a rooster, vase of roses, loaf of bread, dish of salt, a jug of wine and a bunch of white radishes. The panel was presented to the Museum by the Misses Hewitt.

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*Compliments of*  
A. H. JACOBS COMPANY, INC., THOMAS SMITH, INC.

In 1660, Le Brun established the "Manufacture des Gobelins". As a result, Louis XIV and his Minister of Works, Colbert, were instrumental in transferring leadership of the fabric industry from Italy to France, with Lyon as the major weaving center. Jean Ravel, a leader in the development of Lyon silks, invented the *mise en carte* method of indicating a woven pattern on paper with lines and squares to indicate the weft and warp. He also invented *point rentre*, a method of denoting naturalistic shadings by interpenetration of two different adjacent colors. Shown is a section of 18th century polychrome silk in *panier fleuri* pattern—a large scale floral motif.

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*Compliments of*  
BOUSSAC OF FRANCE INC.



Designers in the 18th century were wont to speak of "Chinese taste" in referring to the Oriental look and flavor which was so prevalent in many of the designs of that day. This feeling for the oriental could be traced back to the 17th century when many Chinese and Japanese manufactures of porcelain, furniture and fabrics were brought to Europe. Their influence gradually affected more than a century of design. This mahogany chair is a splendid example of "Chinese taste". It has the subtle design characteristics of the Orient such as the rectangular back filled with a fretwork of rounded, slightly curved members; arms gently curved; rear legs rounded while the front legs resemble reeds bound together. This piece appears in Thomas Chippendale's trade catalogue—"The Gentleman and Cabinet Maker's Directory".

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*Compliments of*  
WHITNEY PUBLICATIONS, INC.





The gayly decorated wig or cap stand, above, was made in the 18th century in China for the European export trade. The shape is so reminiscent of the oil lamps made a century later, it might have been the model. Of white porcelain with underglaze blue decoration, it is ornamented in the best tradition of the symbolic Chinese, e. g. the lotus, a sign of fruitfulness and purity. Other auspicious emblems and flowers denoting longevity and happiness also appear on the stand. A bequest to the Museum by Richard Cranch Greenleaf.

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*Compliments of*  
TRESSARD FABRICS INC.



Trade with the East Indies brought colorful hand-painted Indian fabrics to England and were the inspiration for founding the English calico industry by William Sherwin in 1676. Due to the challenge from the imported prints, the silk and wool industries obtained a ban on the importation of Indian chintzes. It wasn't until 1774 that the ban was lifted. To distinguish domestic from imported chintzes, a blue thread was woven into the selvage of the former. This length of cotton tabby weave cloth shows a large scale pattern of flowering trees with parrots and smaller birds in shades of brown, tan, rose, red, blue and faded violet in a bold and rather heavy manner. It was printed circa 1780. Purchased in memory of Mrs. John Innes Kane.

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*Compliments of*  
 ARTHUR H. LEE & SONS, INC.  
 AND JOFA, INC.



The palatial architecture of the 18th century called for equally important ornamental grillework for gates, balconies and other decorative architectural details in buildings and public squares. Representative of the elaborateness of the detail employed is shown in the lantern. Probably French in origin, it was a gift to Cooper Union Museum by Isabella Barclay. Rococo scrolls and floriations composed in a free-flowing arrangement within the right angle of the top piece is further enhanced by sprays of flowers and bunches of grapes. The lantern is designed with a pentagonal base with five curving members to meet the lower corners of the sheet metal hood. The lantern is also embellished with the same scrollwork and foliage. It is black with a white painted interior.

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*Compliments of*  
 DIRECTIONAL FURNITURE SHOWROOMS INC.

The earliest known date for English porcelain is 1754 on a Chelsea milk jug. English porcelain factories imitated French soft paste porcelain not the German hard paste. The first English designs began as imitations of blanc-de-Chine—white-with-white relief. English porcelains are so much alike it is hard for experts to distinguish differences. Chelsea, for example, is distinctive for its claret color. But as several factories used the same mark even a distinctive color isn't positive proof. The anchor mark appears not only on Chelsea and Bow but on Coalport too! Chelsea has one distinguishing feature—the spur marks on the underside left by the clay cones or cockspurs used as supports during firing. The two Chelsea plates, above, with a design after George Dionysius Ehret, have the typical Chelsea overglaze decoration. Each plate carries the red anchor mark.

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*Compliments of*  
EDWARD FIELDS INC.



Toile, that melodious word for finely woven cotton, and a toile de Jouy is the same fabric printed with classical scenes, usually in one color on a creamy ground. Longtime darling of professional and home decorators, toile owes its creation to a Bavarian, Christophe-Philippe Oberkampf, who established a cotton print factory at Jouy in 1760 to find a cheaper substitute for costly printed silks. Being an outstanding artist as well as a business man, he created a demand for his designs depicting bourgeois scenes, fables and historical events. One of his gifted artists, Jean Baptiste Huet (1745-1811) designed the textile panel shown here. "Offronde a l'Amour" is one of the fine printed cottons in the Cooper Union Museum collection.

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*Compliments of*  
GREEFF FABRICS, INC.





The origin of the small but substantial roundabout or "burgomaster" chair is uncertain. A gift to Cooper Union Museum by Alfred G. Burnham, this chair is early 18th century. The roundabout was probably introduced into England from Holland and possibly made in the Dutch East Indies for export to the western world. The Oriental origin is clearly discernable in the symmetrical plant design in the back splats and scrollwork. The cabriole legs, developed in the later 18th century, antedate the paw feet usually found after 1720. Made of elaborately carved ironwood, the chair combines the charm of Eastern influence, the solidity any burgomaster would require in a chair i.e. handsome detailing plus the solidity worthy of holding an official, and the convenience of a swivel to afford a full view of a meeting. The carved head finials are typical of burgomaster chairs.

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*Compliments of*  
KNOLL ASSOCIATES, INC.

The delectable wallpaper covered bandboxes popular at the turn of the century represented some of the first, and possibly the finest, color printing with wood-blocks done in America at the time. The early papers reflected a French influence but soon a definite American design and color feeling was shown in the clear colors achieved by gouache opaque colors and in the designs of historical vignettes, birds and flowers, and prints of rural scenes and buildings. The beguiling cardboard bandbox, below, a gift to the Museum Collection by the Misses Hewitt, was made in 1830. These handy boxes were not only decorative but useful for storing bonnets, ribbons, hairpieces and jewelry. Borders on wallpapers such as this one of lush roses, festoons, swags and garlands served a useful function as wall decorations, too, as they did not interfere with the pictures or other wall decorations hung below.

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*Compliments of*  
**OLD STONE MILL**

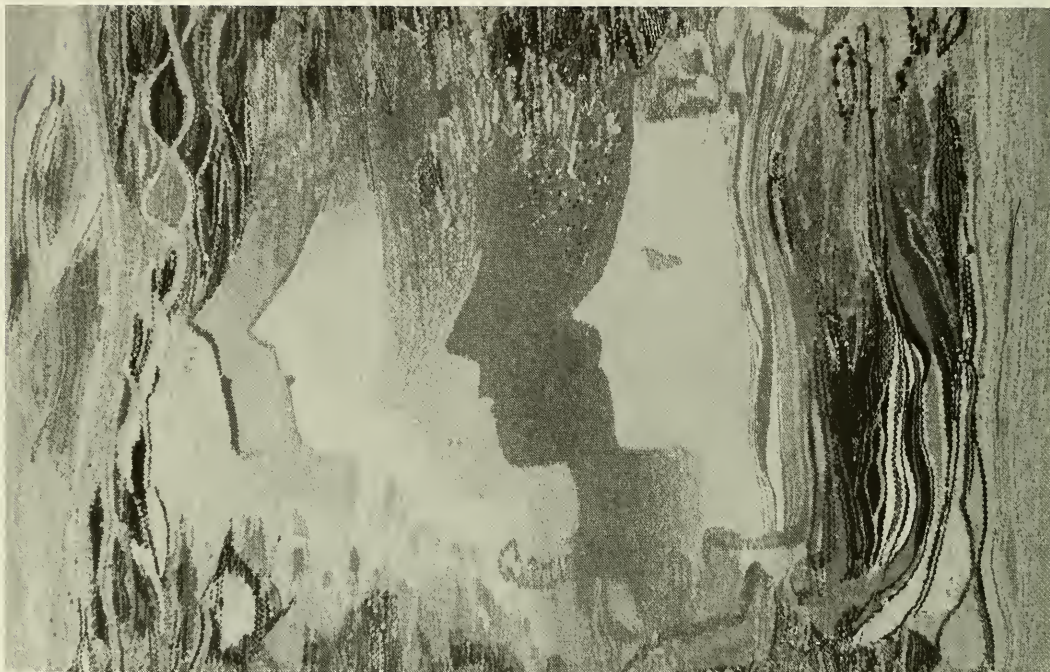




Favrile, a word used by Louis Comfort Tiffany (1848-1933) to designate the glass produced in his factory, was derived, according to Tiffany, from an old English word, "fabrile", which pertained to a craftsman and his craft. The iris-shaped vase, shown here, a favorite design of his, was acquired by the Museum in memory of Georgiana L. McClellan. It is typical of Tiffany blown glass productions which so often took forms from nature in Art Nouveau style. This one, circa 1910, is characterized by a floral inspiration. The flaring tulip shaped top is opal and amber glass with green speckles and stripes on the base and stem to form veins. The Tiffany designs in glass, more highly prized now than when they were made, have a fluid, liquid, even lyric quality found in no other glass.

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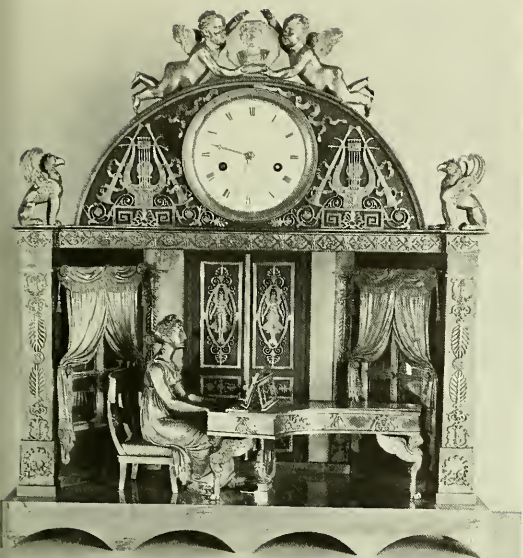
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The technical proficiency and imagination shown in the arts and handicrafts of the Scandinavian countries in the past thirty years has been consistently good—the outgrowth of native talents. Finland, the smallest of the group, has produced a number of outstanding artists with terrific energy, direction and output so distinguished that the work has attracted universal admiration. Typical of Finland's hand-loom weaving is the hanging, "Profiles", by Eva Antilla, one of Finland's most creative weavers. She is a specialist in tapestry weaving rendering her designs first in watercolors or crayon before translating them to the loom. The tapestry, above, woven in 1952, is made with wool, synthetic fibers and novelty yarns. A gift to Cooper Union Museum by Elizabeth Gordon.

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*Compliments of*  
STROHEIM & ROMANN



Clocks of infinite variety and detail, representing scenes of the times such as the one shown here, were identified with the neo-classic Empire style more than with other *objets* of the time. This superb example (circa 1800) is more than a clock, rather a social document depicting a day in the life of Hortense, Queen of Holland. Signed by Antoine-Andre Raviro, bronze maker, it is made of fire-gilt bronze rich with neo-classic details, e.g. the Queen seated at her harpsichord in a miniature Empire setting flanked by two griffons and with a bust of Apollo supported by two cherubs in the center. The Empire costume, furnishings, and decorative details are perfect to the last exquisite detail in the little vignette. The clock is a document of a time and period venerated by a master craftsman.

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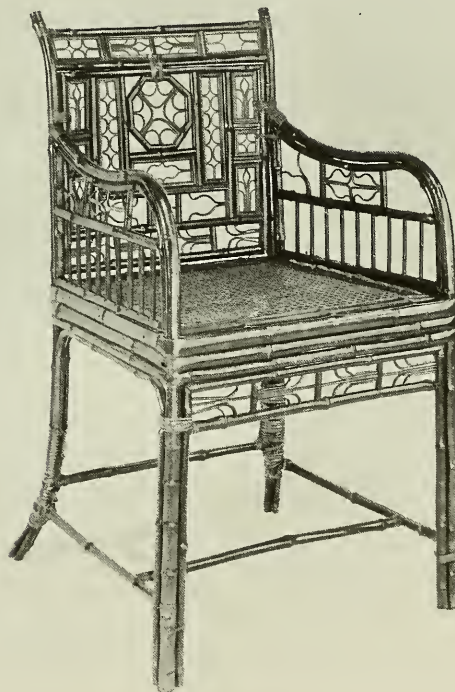
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China Trade imports entered Europe at the beginning of the Age of Discovery, in the 15th century, and gradually increased until the opening of the Suez Canal in 1896. America became a leading participant in trade with the Orient shortly after the American Revolution. The first American ship to have direct communication with the Far East was the "Empress of China" in 1784. Clipper ships sailed into eastern American ports with holds full of treasures. Cargoes included marvelous bamboo furniture which had instant popularity (even to this day). Chairs, like the one below (circa 1815), came as venture cargo or as souvenirs for the ladies who languished at home awaiting their sailors' return. The technique of manufacturing bamboo furniture was dictated by the nature of the material i.e. it is easily bent when treated with hot water and there is no end to the imaginative designs the clever Chinese wrought for export. Their methods vary greatly from those used by European imitators of Chinese furniture.

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*Compliments of*

CELANESE FIBERS MARKETING CO.



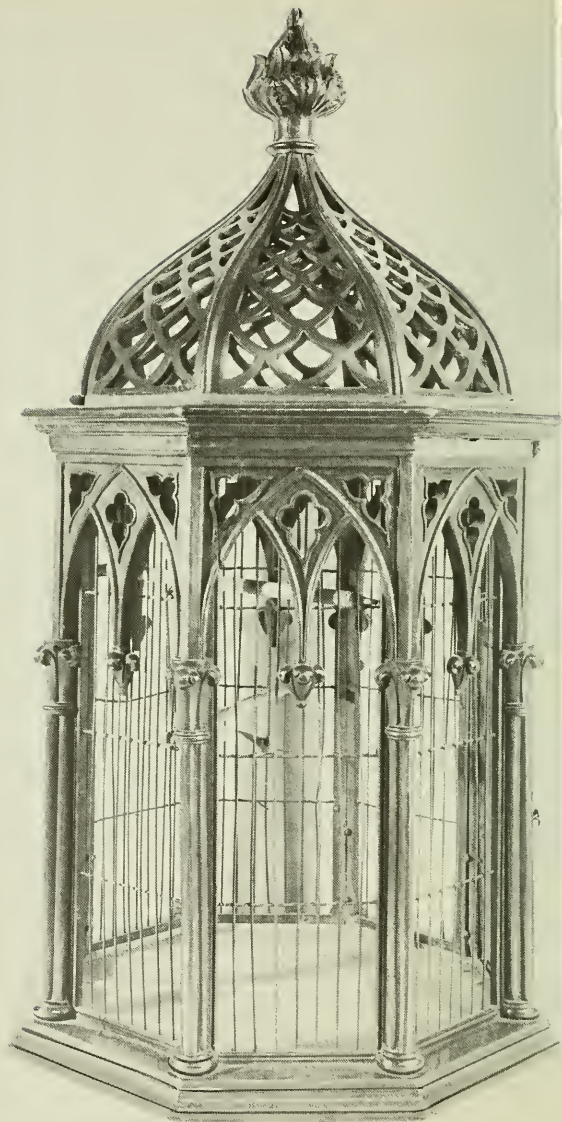


A Brussels lace rabat or cravat end made of linen-bobbin lace in the mid-18th century was a gift to the Cooper Union Museum from the estate of and in memory of Mrs. Robert B. Noyes. A remarkable example of the lace maker's art, the design—a hunter on horseback surrounded by foliage, woodland creatures, birds and human figures—is a marvel of the minutiae of detail Belgian lace makers displayed. Bobbin lace is made on a pillow carrying the pattern which guides the worker. Instead of using a needle numerous bobbins are employed to twist or plait the threads without the limitations imposed by the loom or needle. The peak of lace making was in the 17th century. Today there are a few convents and schools to keep the art alive.

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*Compliments of*  
**DURALEE FABRICS LTD.**

A rebellion against the heavy formality of 18th century romanticisms resulted in another type of romanticism among English designers and architects. The incongruity of applying tombstone designs from a cathedral to a bedroom or employing the architectural details from a great hall as the design motif for a birdcage, right, was part of the design revolt. The Gothic and Gothic Revival periods are uniquely English. Unlike the design concepts of an earlier period when English artists were fascinated with all things oriental and borrowed designs from the Chinese, they can take credit for Gothic designs without a bow to anyone outside the country. During the 1740's actual "sham" Gothic ruins were built for their romantic quality! Probably the most notable and most publicized example of this type of architectural design was Horace Walpole's country house, "Strawberry Hill", built in 1747.



*Compliments of*

ELLEN L. McCLUSKEY ASSOCIATES, INC.





TEN SETTINGS SHOWING TREASURES FROM THE COOPER UNION  
MUSEUM COLLECTIONS IN ROOMS DESIGNED FOR TODAY'S LIVING





The dark ornateness of Jacobean furniture is very much at home in a contemporary architectural setting. Rough plastered white walls and the dark woods might well be in a manor house of the period. The warmth and richness of the Jacobean period is achieved by using a rich red rug. The authentic Jacobean chairs are as new as tomorrow in an adaptation of the classic flame stitched in brilliant shades of red, blue and mustard gold. Contemporary decorating touches are the "low hung" ancestor portraits and the delicacy of a flowering branch arranged in the subtlety of the Japanese manner. The charming small 17th century wood and metal chest inlaid with

ivory is deceptively Oriental in feeling. It is Italian in origin at a time when the more decorative Italian cabinetry adopted elaborate ornamentation including marquetry of colored woods as well as ivory. Floor-to-ceiling bookshelves showing fine bindings mixed with colorful modern book jackets are an integral part of the decorating scheme in this planned, but not contrived eclectic room. The walnut chairs (circa 1691), inspiration for the room, are from the Cooper Union Museum Collection, the gift of Irwin Untermyer. The 17th century chest, also from the Museum Collection, was an anonymous gift. Designer: Edmund Motyka, A.I.D.

*Compliments of*  
CURTIS-DOBKIN INC.

Vibrant colors, extravagantly used, can be the quintessence of decorating. In an alcove for dining, below, a strong yellow-gold and red color scheme has a "look" so typical of the Regency period it might be in the Royal Pavilion in Brighton with its wondrous Chinese decorations. The best examples of this brilliant and amusing period are on view in the Prince Regent's Palace. The room with its draped tent effect is an adaptation from an original watercolor by Frederick Crace and the property of the Museum. Mr. Crace and his firm executed many drawings and sketches for the Brighton Pavilion. The bamboo patterned wallpaper, in yellow and red, made specially for this setting, was

reproduced from a Museum document. A textured red and yellow random-pattern carpet, a red lacquered sofa upholstered in yellow velvet and mustardy gold taffeta, draperies trimmed in red, underscore the two-color theme. A mixed bag of accessories—genuine antiques and modern reproductions—give the setting pazzazz. Miniature Chinese low chests, set for dining in front of the long sofa, are dressed with vermeil, silver and china to carry out the Oriental theme—typical of the Regency period. In the foreground, an authentic bamboo chair, of the type used in the Brighton Pavilion, is also from the Museum Collection; a gift of Mrs. William Pedlar. Designer: John B. Wisner, A.I.D.





Sparse as a monk's cell, the room above is an exercise in planes in relation to space. Complete flexibility in a room is only possible with the elimination of non-essentials graphically illustrated here in the selection of furniture and accessories. Using eye-deceiving illusion gives a beyond-the-horizon quality, e. g. the brilliant ultramarine blue plush-covered wall, the mirrored panel reflecting and lengthening the low built-in cabinet shelf, see-through furniture, the gleam of steel and the textured rug on a white floor. Two furniture classics, a steel and canvas Breuer chair and a Corbusier-designed angular and curved chaise, are placed to catch light filtered through the

translucent window. The placement of the free standing tree lamp is unorthodox but makes sense lighting the seating areas as well as illuminating the wool wall hanging. This is a room to be admired for its uncompromising immaculateness, yet livability. The choice of a brilliant wall color and primary colors in the abstract wall hanging lights and warms clinical steel and glass. The following are from the Museum collection, the inspiration for the spacial concept of the room: armchair by Marcel Breuer, Finnish glass bowl by Hongell, wool wall hanging by Fillia, and the tribal mask from the French Sudan. Designer: Albert Herbert, A. I. D.



Upholstering walls, furniture and the frame of ceiling-high shelves, with the same patterned fabric is one way to generate excitement in a small room furnished with reproductions and antique accessories—mostly 18th century. Flamestitch, restyled in a large scale for this room, in two shades of blue with white, is the design interest in this room. Used lavishly on walls and furniture, an importantly-scaled fabric such as this one, gives a room with less than majestic proportions, extra dimension and perspective. The Queen Anne reproduction desk is lacquered in one of the blues in the fabric, then distressed. An eye-fooling decorating trick is the sharp punctuation of white over-draperies,

ceiling-to-floor, with the pattern fabric for under curtains to cover the windows. A clever way to mask a bad view or make a window where none exists. The conglomeration of goodies on the shelves: painted tinware, ceramics, Staffordshire, pewter, porcelain, etc., range in period from mid-18th to mid-19th century, obviously, the selection of a collector of "things" with well-trained tastes. All objects are from the Museum Collection representing gifts from: the Misses Hewitt, Mrs. John Innes Kane, Mrs. Paul Moore, Miss Eleanor Garnier Hewitt, Mary Hearn Greims, Miss Ethel Cram, Mrs. Frederick Thompson and Alexander W. Drake. Designer: David Eugene Bell, A.I.D. of Bloomingdale's.

Straight out of "Dinner At Eight", lacking only the platinum blondness of the late Miss Harlow, the boudoir off-bedroom below is as fabulous as a 30's extravaganza. A tribute to Hobe Erwin, creator of many of the movie sets in that period, the room has true elegance and a refinement which, today, alas, would be greeted with shouts of laughter as a prime example of high camp! The boudoir is an interpretation of a period when extravagance in cloud cuckoo-land was not only in order but a wonderful soporific from the grim reality of a depression. The neo-classic design of the chaise, upholstered

in a fabric inspired by a chinoiserie porcelain, sets the design theme for the room. The recurring bird motif appears in the fabric, in a life-size statue and on the carved legs of the glass-shelved curio cabinet. In the manner of the time, furs, feathers, mirrors and masses of bibelot abound. Simplicity's was not the metier of the time—note the shutters, designed with the 30's feeling. The bibelot massed on the shelves and tables range from Wedgwood figurines and Lalique glass to a basalt chocolate service. All are from the Cooper Union Museum collection. Designer: Joseph Braswell, A.I.D.

*Compliments of*

E. I. du PONT de NEMOURS & CO., INC.



A style of nineteenth century furniture generically named for Queen Victoria's long reign, was often clumsy and over-ornate. Some pieces developed from English and American Empire designs had a quaint charm. In this country, the best examples are the work of John Belter. Soft curves combined with straight lines, exotic carvings and turnings, inlays of brass, wood and mother-of-pearl characterized his designs. Black walnut and rosewood were predominate with an occasional lacquered or papier mache accent piece. The later Victorian period benefited by the machine process which enabled designers, such as Eastlake and William Morris, to develop a concept of furniture which is good today. Despite the lack of clutter in this room and the clarity of colors, it is Victorian in feeling with a freshness not associated with Victorian. The Belter sofa and side chairs from the Museum Collection. Designer: Jerome Manashaw, A.I.D.

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*Compliments of*  
S. M. HEXTER COMPANY





The designs of the Adam brothers, based on Pompeiian and French styles, were characterized by delicacy, restraint and classic simplicity. Robert, James and William Adam, renowned architects, designed furniture to fit the requirements of the superb houses they built. Their designs flourished in the late Georgian period of 18th century England. The Adam drawing room, above, is elegantly furnished with the lightly scaled pieces of mahogany and satinwood the Adams' favored. Some of the distinguishing features are straight lines, tapering legs, low-relief carving on flat surfaces decorated

with painting and gilding, inlays and carved molding. Adam furniture has inherent charm and beauty, but lacks the warmth of other designs. However, the light scale make it suitable for today's rooms, and mixes well with other styles. All the ornaments used in the Adam drawing room are authentic. The following are from the Museum Collection: fire screen (circa 1900); urn stand (circa 1790); bulb vase (circa 1815); Pembroke table (circa 1900); bequests of Mrs. John Innes Kane. The silver candlesticks a gift of Irwin Untermyer. Designer: Jeannette Lenygton, A. I. D.

*Compliments of*  
**WINDOW SHADE MANUFACTURERS ASSN.**



As martial as a drumbeat, the room above, in Napoleonic blue and red, is furnished with Empire furniture and objects of the period from the Museum. The handsome ceiling-to-floor screen, made for the setting, is based on one in the Council Chamber at Malmaison and is the focal point of the room. Brilliant red and blue striped nylon is tautly stretched in the painted blue panels decorated with brass domed plaques. A brilliant red carpet and roundabout modern chairs, upholstered in dazzling blue felt, do much to give the room a definite contemporary feeling of *now* as well as maintaining the status quo of the Empire period. Under Napoleon's direction Directoire became Imperial. At his bidding, Greek and Roman pieces were adapted or copied. The furniture was frequently ornamented with

bronze and gilded appliques. The Empire period supported both massive architectural pieces and small, graceful furniture such as the Madame Recamier chaise lounge. The influence of this period may be found in later Beidermier, American Federal and English Victorian designs. Furniture and objects from the Museum: Mahogany chest with bronze mounts, circa 1810, a bequest of Mrs. John Innes Kane; a mahogany and maple birdcage, circa 1850, a gift of the Misses Hewitt; mahogany wash stand, circa 1815, an anonymous gift; the Queen Hortense clock (seen in close-up on page 49) from the estate of Carl Loeb; and the tole vase, circa 1820, given to the Museum by Mr. and Mrs. Talbot John Taylor. Designer: William Pahlmann, A.I.D.

*Compliments of*  
E. I. du PONT de NEMOURS & CO., INC.

Not satisfied with transforming gardens and terraces into bosky dells, an exciting new dimension can be added to a house to bring the outdoors permanently indoors, by the sleight of hand of real and simulated nature. Today's beautifully finished outdoor-indoor furniture designs work well under blue skies or artificial light. With the help of a color scheme that challenges nature at every step, the open-door decorating, above, is a delight to the eye. In a blue-green plus white morning room, inspired by the Mediterranean at its most brilliant, meals from breakfast through lunch, tea, cocktails and supper may be enjoyed under conditions rivaling the Cote d'Azur. Keyed by a rug in shades of blues and greens and in an appropriately wavy design. A kinky wall of art nouveau iron lattice with a fan-shaped grille, surely must have come straight from a 1920's villa at Cap Ferrat, diffuses "sunlight" without blocking the view of the massed tropical plants or perchance, the sea beyond. A glass-topped table permits a clear view of the "sea" underfoot as well as the luxuriant pseudo-ivy "growing" under the top. Priceless accessories in earthenware, terra cotta and faience from Iran, Persia and Germany respectively, date from the 13th to 18th centuries. From the Museum Collection. Designer: Ethyl Alper, A.I.D.

*Compliments of*  
C. H. MASLAND & SONS





The elegance of an authentic 18th century house with its mellowed brick exterior and vast expanses of manicured landscape, calls for an equally elegant ladylike interior. A faultless example of a French Regence drawing room, above, is framed by magnificent boiserie panels (circa 1750) on three walls of the importantly-sized drawing room. The fireplace wall is covered with an equally handsome hand-painted chinoiserie panel, a recent import from France. The room is as pure in concept as a royal retreat of the period. Fruitwood pieces from the Louis XV and Louis XVI periods are posed against a background of a pale, but definite color—ciel blue—to enhance the warm wood tones and emphasize the color of the painted fauteuils. Ciel-blue

moire draperies, with swagged valances and tassel-trimmed braid, match the background color of the painted wallpaper panel which boasts flowering branches, birds and butterflies done in delicate natural colors. The gleam of glass, brass and burnished gold leaf pick up and reflect bits and pieces of the room in varying degrees of magic depending on the time of the day. Skillful color accents are the orange-y coral cache-pots, real flowering quince branches and golden-orange roses mixed with blue-purple iris. The brasses on the Louis XV commode are worthy of special attention; they are of museum quality. Boiserie panels were purchased for the Cooper Union Museum by the Council for the Museum. Designer: Mary E. Dunn, A.I.D.

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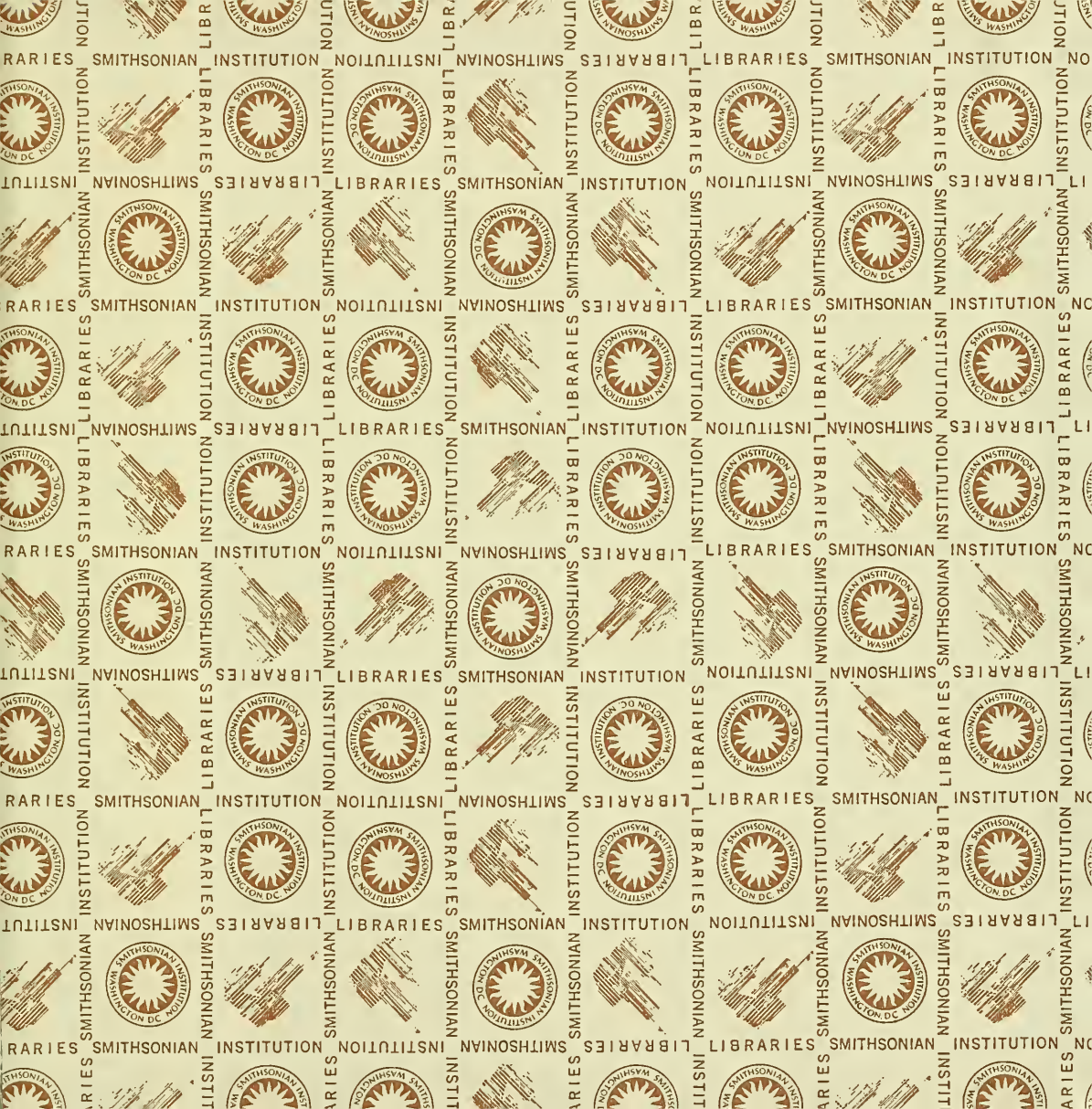
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